

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 45.]

SATURDAY, NOVEMBER 7, 1857.

[PRICE 3d.]

Musical Announcements.

ST. MICHAEL'S COLLEGE, Tenbury.

There will be an ELECTION to THREE VACANT PROBATIONERSHIPS in this College, on Wednesday, 23rd November. Vocal qualifications the only test. Preference will be given, *ceteris paribus*, to the sons of clergymen. Terms, payable half-yearly, in advance, £30 per annum. The Probationerships lead on to Choristerhips on the foundation, as the vacancies occur, when the education becomes gratuitous. The course of teaching will comprise the usual elements of a religious and general education, with the addition of Latin, Mathematics, French, Drawing, Music, vocal and instrumental, and the elements of Harmony and Composition. For further particulars enquire of the Rev. Sir F. A. Gore Ouseley, Bart., St. Michael's College, Tenbury.

Crystal Palace.—Saturday Concerts.—

The public are respectfully informed that these CONCERTS will be resumed during the coming WINTER SEASON, commencing THIS DAY, the 7th of November. They will take place, as before, in the Music Room, adjoining the Centre Transept, which has been improved and decorated.

The Concerts will consist of Vocal and Instrumental Music, of a classical character, and Solo Artists, of the first class, will appear at each Concert.

It is intended during this series to produce several compositions which have rarely or never been performed in this country. The Band of the Company continues under the direction of Mr. Manns.

The price of admission to the Palace on Saturdays, until further notice, will be Half-a-crown; children under 12, One Shilling. Doors open at 12, music to commence at half-past 2.

N.B. The season tickets, now on issue at half-a-guinea each, will be available for these Concerts, and whenever the Palace is open, until the 30th of April next.

By order, GEO. GROVE, Secretary.
Crystal Palace, Nov. 7, 1857.

ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee Mr. Charles Dillon.

In consequence of the unequivocal success of Balfe's new Opera, it will be performed four nights this week.

On Monday, Wednesday, Thursday, and Saturday, will be repeated the new and original Opera, composed expressly for the Pyne and Harrison Company, by M. W. Balfe, entitled THE ROSE OF CASTILE. Principal characters by Miss Louisa Pyne, Miss Susan Pyne, Miss M. Prescott; Mr. Weiss, Mr. St. Alban, Mr. George Honey, Mr. Wallworth, and Mr. W. Harrison.

On Tuesday and Friday, TROVATORE: Madame Caradori, Miss S. Pyne, Miss M. Prescott, Mr. F. Glover, Mr. Wallworth, and Mr. Augustus Braham. Conductor Mr. A. Mellon.

To conclude with, every evening, the highly successful farce, by Mr. E. Stirling, entitled A PAIR OF PIGEONS: by Mr. George Honey and Miss Cuthbert.

Stage Manager, Mr. E. Stirling. Assistant Acting Manager, Mr. William Brough.

Doors open at 7 o'clock; commence at half-past. Box-office open daily from 11 till 5.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until six in the evening, at his residence, 34, Newman-street, Oxford-street.

HER MAJESTY'S THEATRE

Julien's Concerts.—Mlle. Jetty Treffz.

M. JULIEN has the honour to announce that the celebrated Lieder Sangerinn, Mlle. Jetty Treffz, will appear every evening.

Prices of admission:—Promenade, 1s.; upper boxes, 1s.; gallery, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d., £1 1s. and upwards. Private boxes to be secured at the box-office of the theatre; at all the principal libraries and music-sellers; and at Julien and Co.'s, 214, Regent-street.

HER MAJESTY'S THEATRE.

Provincial Tour.—Italian Opera.

Piccolomini, Spessa, Poma, Ortolani, Lucchesi, Belletti, Rossi, Violetti, Aldighieri, and Ciuchini will appear at Manchester, from Nov. 2 to the 7th inclusive; Liverpool (Concert), the 9th; and Brighton, the 11th.

Musical Publications.

J. LAWLER'S NEW WAR SONGS.—

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Price 2s. 6d.

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for the consideration of Church-goers in general. By CARL ENGEL. "Although this volume is published at the low price of half-a-crown, its contents are of great value."—*Clerical Journal*. "We recommend this practical work to the attention of our lay and clerical readers."—*English Churchman*.

"In it is pointed out how devotion and musical art may be conciliated without puritanical baldness or enthusiastic superstition."—*Athenaeum*.

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TRAVIS'S AMATEUR ORGANIST,

in 4 volumes, price 18s. each; or in 24 books, price 3s. each. The high patronage and extraordinary success of this beautiful work has caused various imitations: the musical public are therefore most respectfully solicited to order Travis's Amateur Organist, Leoni Lee, metropolitan musical repository, 45, Albemarle-street, W.

"Just published, price 2s. 6d., post-free.—Song,

"The British Flag of War's Unfurled!"

Written by W. LEUTY, Esq. Composed and respectfully dedicated, by permission, to John Robert Mowbray, Esq., M.P., by GEORGE HEMINGWAY, of the Cathedral Choir, Durham. To be had of all music-sellers. SURMAN, 9, Exeter Hall.

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My Mother's Gentle Word, St. Valentine's Morning, each 2s. 6d.; Early Ties, The Faded Flower, 2s. each; On the Banks of a Beautiful River, and Her Bright Smile Haunts Me Still, each elegantly ornamented, 2s. 6d.; Peace, Peace, beautifully illustrated, 2s. 6d. "Mr. Wrighton has attained reputation both as a composer and a singing-master. The gracefulness of his melodies, and the purity and propriety of the poetry of all his songs, particularly recommend them to the attention of parents and teachers, for use in the most select families."—Brighton Examiner.

London: ROBERT COCKS and Co., publishers to their Majesties Queen Victoria and the Emperor Napoleon III.

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Rossini.—The Beautiful Prayer from Mosé in Egitto, sung at the Crystal Palace Concerts, arranged for the piano by George Frederick West, 3s. Just published, by the same author, Marche d'Oberon de Weber, 3s.; also, Vesper Hymn, 3s.; Cujus Animam, 3s.; Sound the Loud Timbrel, 2s. 6d.; Benedictus, Mozart, 2s. 6d., &c.

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HANDEL'S MESSIAH, complete, 1s. 4d.; Haydn's Seasons and The Creation, 2s. each; Hamilton's Modern Instructions for the Pianoforte, 138th edition, 4s.; ditto, for Singing, 5s.; Hamilton's Dictionary of 3,500 Musical Terms, 32nd edition, 1s.; and Clarke's Catechism of the Rudiments of Music, 47th edition, 1s.

NEW BALLADS; by J. R. THOMAS,

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NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter. All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred. Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, NOVEMBER 7, 1857.

BALFE'S NEW OPERA.

(Concluded from page 519.)

THE second act places us in the Throne-room of the Palace of Valladolid. No Queen is present; no loyal group awaits her coming; but a band of conspiring nobles are muttering music of a character more mysterious than original. Don Pedro enters, rebuking the conspirators for their indiscretion, but, with the extraordinary license granted to characters in opera, he stops and sings his "caution," occupying more time and making considerably more noise than the nobles, whose combined whisperings he is condemning. The nobles eventually disperse, and Don Pedro has a ballad, "Though fortune darkly o'er me frowns," of smooth and remarkably simple character. An attempt was made to encore this.* A conversation between Dons Pedro, Sallust, and Florio, introduces what will put our readers in entire possession of the conspiracy.

DON P. The Queen will shortly visit her palace here, at Valladolid, attended by the whole of her train, and, while she receives the mock homage of her subjects, in open court, Don Garcia, obeying my instructions which were contained in the missive you yourself delivered to him, will secure the principal posts of her palace of Leon, so that on her return there, she will find herself a prisoner within its very walls.

DON S. But once the Queen a prisoner—what then?

DON P. What then? Why then I inform her of the marriage of the Infant, and give her one day either to accept my hand or abdicate her throne.

DON S. But should she refuse?

DON P. If she refuse, I immediately have recourse to the little peasant whom we have confided to Don Florio's care.

The little peasant girl is, as we indicated last week, the Queen in disguise, and the audience is informed by Don Florio (*aside*) that "the little jade had slipped through his fingers like an eel." Don Pedro, in ignorance of this, continues:—

DON P. She is the very pivot of our plot, for should the Queen, when in my power, refuse the terms I suggest, favored by this wonderful resemblance, and with a little tuition, we shall be able to present this village rustic at a grand ceremony, which will be carefully prepared, to her subjects, where our new-made majesty shall, with her own lips, make a formal abdication of her crown in favour of her royal cousin, and announce her intention to end her days in the peaceful solitude of a cloister.

At this point the Queen, no longer disguised, enters, attended by Beatrice (Miss Prescott), Donna Carmen, and the maids, &c. &c. A chorus *à la bolero*, "Hail! all honour to our queen," greets her as she ascends the steps of the throne. Elvira then addresses the assembly in a broad and dignified strain, "Oh, far more than my crown." The harp is introduced in this solo most happily, and the chorus join with excellent effect in the concluding sentences of the "Royal speech." The continuation of this scene presents the confusion of the chief conspirators on their finding so

astonishing a resemblance between the Queen and the peasant-girl, who is supposed to be in the custody of Don Florio; Manuel also enters, and is alike bewildered and amazed at the resemblance. The Court formalities conclude, the Queen and her ladies remain the only occupants of the throne-room, and a most delicious ballad for Elvira is introduced, called "The Convent Cell." One would imagine that the composer had written this to test Miss Louisa Pyne's power of *sostenuto* singing, after having taxed her executive faculties to the utmost, so religiously calm and quiet is the *morceau*. Its *sempre pianissimo* character led one of the morning papers of Friday last to describe it as "a simple flowing melody, with 'soft piano' passages." This charming song created quite a *furor*, and was unanimously encored. *Bouquets*, for the first time, made their appearance, and were presented to the fair songstress by her sister, whose presence of mind in preserving the etiquette of the scene was immediately and cordially acknowledged by the audience. Instead of the bustle and confusion generally attendant upon these floral demonstrations, we had a graceful and appropriate presentation of the flowers. Miss Susan Pyne recollected that she was Donna Carmen, the maid of honour, and she handed the flowers to Her Majesty, Elvira, in true courtly style. The entry of Manuel gives rise to a duet, "We are alone," the dialogue soon giving place to a romance for tenor, "The Maid I met." The music of this romance is peculiar, and oddly syncopated in one part; it was uncommonly well sung by Mr. Harrison. In the resumption of the dialogue, we have, for a moment, a repetition of some strain with which the ear had become familiarized in the first act. Such points are always effective, whether in opera or oratorio.—Manuel now insists that that the Queen and peasant-girl are one; the Queen's laughter only tends to increase his conviction that in Elvira he sees the peasant-girl of yesterday; and the duet assumes a most sprightly form,—the peculiarly Spanish accentuation of the second beat of the bar being employed with the happiest effect. We can give just a notion of this by stating that, in the following little lines, Manuel's part consists of a bar of 3-8 time,—quaver, two semi-quavers, quaver,—and Elvira's of the well-known peculiarity to which we have referred,—a quaver and a crotchet:—

MAN.	I'm sure 'twas you.	
ELV.		Ha, ha!
MAN.	I know 'twas you.	
ELV.		Ha, ha!
MAN.	I'll swear 'twas you.	
ELV.		Ha, ha!

Every one in the house is enjoying the fun and the piquancy of the music, when in comes Donna Carmen, whom Manuel, of course, instantly recognizes as the peasant-boy. A short dialogue leads to a repetition of the strain just mentioned, the uncontrollable laughter of the ladies, and the persistence of the muleteer that he has discovered their freak of the previous day forming a neat little piece of dramatic effect that will delight every one who witnesses a performance of this admirable opera. The entrance of Beatrice and the other ladies of the Court puts a stop to this merry banter, and Manuel feels that it is high time for him to disclose the conspiracy, the particulars of which he has overheard, to Her Majesty. She, with ready wit, proposes to the Duchess Beatrice that she shall don the royal diadem and mantle, and act as Queen of Leon for a day; so that when the state-carriage comes, which the conspirators have ordered to drive off to the convent, the Duchess may be the veiled victim, and Her Majesty remain in full liberty. The vanity of the Duchess leads her to embrace this offer without an atom of hesitation, and she has scarcely time for regal arrayment and quitting the throne-room, ere the Dons and courtiers enter. A short conversation,

and the Court disperses, leaving Dons Pedro and Florio, between whom a very clever duett occurs, "Go, quickly bring the maid," Don Pedro being in a high state of irritability because the peasant-girl who is to personate the Queen is not forthcoming, and Don Florio endeavouring to get out of his scrape by an assumption of gross stupidity. The concluding bars of this duett are almost interrupted by the entry of Elvira in her rural disguise, as in Act I.; the conspirators instantly seek to make a temporary queen of her, and she makes a final answer to all their questions and proposals in a song of remarkable merit, "A simple peasant girl I be." It commences with a rustic strain, but changes its tone at the words "But were I queen" to a dignified and noble air that astonishes the conspirators, returning to the simplicity of the commencement in the most provoking manner. This is one of the cleverest tit-bits in the opera, and it is sung and acted uncommonly well by Miss Louisa Pyne. Now comes the *finale*, of a more elaborate nature than that to Act I. Don Pedro, now firmly impressed that in the girl before him stands the Queen, proposes to wed her. In the midst of the remonstrance which ensues, Manuel's voice is heard outside, with the air of the first act, "I am a simple muleteer," and Don Pedro, believing that it will just as well answer his purpose for the Queen to marry a humble muleteer, proposes their union. A courtier seeks Manuel, brings him into the midst of the group, and the affair is soon concluded, a marriage *cortège* and an "Ave Maria," with the concomitants of organ and bells, bringing the drop-scene down the second time.

The music of Act III. is not so striking as that which has preceded. It opens with a song "Oh, Love's a naughty boy" by Donna Carmen. Miss Susan Pyne has not much strength of voice, and the capitally playful and pointed way in which she delivered it was not sufficient to atone for this defect. The song consequently fell rather flatly. Don Florio enters, and Love is up to his pranks forthwith, for the question is popped in the course of a duett, which boasts one of the prettiest themes in the opera. After the entry of Elvira and the nobles, a short conversation, and the retirement of the latter, comes the chief soprano *scena* of the work, "Oh joyous, happy day!" There is a clarinet *obbligato*, and a chromatic run in thirds with the voice is a remarkable and pleasing feature amongst the floridities with which the piece abounds. A second edition of bouquets followed this display.

There remains little to notice. A ballad for tenor, "'Twas rank and fame that tempted thee," is one of what may now be termed the old style, though to be found in many of Balfe's works. "When other lips," "We may be happy yet," &c., might be followed by "'Twas rank and fame," but that this last ballad is by no means so good as its predecessors. In the course of the *finale*, we have an attempt at a second edition of "When the fair land of Poland," in the song, "When the King of Castile pledged his word," but we do not think that it will ever command much attention. A song for Mr. Weiss in this act, "Methinks I hear the clarion," is decidedly meagre. The opera concludes with the discovery that Manuel, the muleteer, is the King of Castile; the conspiracy is snuffed out, and all ends happily.

From this notice it may be gathered that the work is rather unequal. The third act is unquestionably inferior to the first two. We believe that *The Rags of Castile* has been written in six weeks, and this would seem to account for the composer's evident hurrying towards the close of his task, and, by the way, the indifferent nature of the overture, which Balfe generally, if not always, leaves till the last. The production of the opera, we must be allowed to repeat, reflects very great credit upon all

parties concerned. Everything had evidently been most carefully rehearsed. Dresses, scenery, and general *mise-en-scène*, were excellent. The orchestra was of the very best, and the chorus proved their efficiency and good training by singing some troublesome pieces in a most satisfactory manner. The librettists have, on the whole, worked well together, but they managed to provide the composer with words occasionally whose accentuation did not fit his tunes, and we should have thought this defect might have been remedied. Under certain circumstances, poet should give way to musician.

Long live Balfe, and may he give us many a new opera!



The following music has been performed at the Palace during the week:—

By Her Majesty's private band:—

Overture, <i>Domino Noir</i>	Auber.
Selection, <i>Lohengrin</i>	R. Wagner.
Terzetto, <i>Villanella rapita</i>	Mozart.
Andante and Rondo.....	Reissiger.
Overture, <i>Marianna</i>	Wallace.
Scena and Duett, <i>Traviata</i>	Verdi.
Fackel-Tanz.....	H.R.H. the Duke of Saxe Cobourg.

Metropolitan.

JULLIEN'S CONCERTS.

Our weekly visit was made here on Thursday. Jetty Treffz was, of course, the evening star—the chief luminary of the night, "the observed of all observers;" and, allowing for some slight marks of Time (the old sinner) upon her countenance, she looks as well as ever, and is as gracefully and appropriately costumed. No one knows better than Jetty how to improve her birthright by the aid of the toilet. Mozart's "Vedrai carino," and the popular "Home, sweet home," were given with correctness and delicacy, but without the impulsiveness with which she delivered the too national airs (of which the renowned "Trab, trab" was one), which she gave in the second act. Here Jetty was completely herself again. The classicalities of the selection were Mendelssohn's overture to *Ruy Blas* and Beethoven's *andante* to the symphony in C minor. We will take this opportunity of putting to M. Jullien the question which, some months ago, we asked of the musical managers at the Crystal Palace—Why are the symphonies of Haydn invariably excluded from these selections, to the eternal repetition of those of Beethoven and Mendelssohn? No one accurately acquainted with the popular opinion of Haydn in this country, can doubt that, independent of their intrinsic beauty, Haydn's symphonies are better suited to a miscellaneous audience than those either of Beethoven, Mendelssohn, or even Mozart. The overture to *Ruy Blas*, for example, which is not one of Mendelssohn's happiest inspirations, and to which we are so often called upon to listen at concerts of this kind, might have very well given place, for once, to one (or a portion of one) of Haydn's symphonies—No. 1, for instance, or No. 5, or 8, 9 or 10, of the Salomon set. Think of this, M. Jullien: "chew the cud of reflection" on it: put it in your pipe and smoke it, M. Jullien; and let us have the result in a Haydn festival night. These concerts seem to lose nothing of their annual attraction. The promenade was, as usual, crammed, and although there were some gaps in the boxes, the balcony was quite full.

TONIC SOL-FA ASSOCIATION.

On Monday night a concert was given at the Beaumont Institution, the choir consisting of about 300 children and a small proportion of adult choristers, the whole conducted by Mr. W. S. Young. The precision of the singing was the theme of general remark and admiration, and several of the pieces sung were encored.

ROYAL SURREY GARDENS.

On Monday afternoon the adjourned meeting of the shareholders in this undertaking was held at the King's Arms, Westminster—Mr. Holmes in the chair—to receive the report of the committee of investigation appointed on a former day. The report, which was a very lengthy document, condemned the conduct of the directors. It was then moved that the report be received and entered on the minutes, and that it be printed and circulated amongst the shareholders. An amendment was moved as follows:—"That, inasmuch as the continuance of the difference between the directors and certain shareholders is damaging to the prosperity and injurious to the interests of the company, and as four additional directors have been added to the board, making seven directors in the whole, that the present directors for the company, viz., Messrs. Bain, Coppock, Holmes, Johnson, Land, Lee, and Todd, be requested to make such provisional arrangements with the creditors of the company, and for letting the Gardens, as they may deem expedient, and that they be requested to report the result to an extraordinary general meeting to be called for the purpose as early as convenient." The amendment, on a show of hands, was lost, on which the directors demanded a poll. It was ultimately arranged that the poll should be taken on Tuesday next, in accordance with the terms of the deed, and at the Gardens from 3 to 6 o'clock in the afternoon. A motion for the removal of Messrs. Coppock, Bain, and Holmes from the direction was carried, on which a ballot was demanded and granted, at the same time and place as the other. The meeting, which was of a stormy character throughout, terminated shortly before six o'clock.

ALBION HALL, KINGSLAND.—A concert was given here on Tuesday evening, under the direction of Mr. Beuthin, for the benefit of All Saints' National Schools. The vocalists were Mrs. Beuthin, Miss Hughes, Messrs. Mattacks and G. A. Cooper, Signors Nappi and Regaldi. The instrumentalists were Mr. J. Summers (the blind pianist), Mr. John Cheshire (harp), and Miss Binfield Williams (pianoforte). We were too late for Mr. Summers' fantasia, but are enabled to do him the substantial justice of recording the loud applause with which his performance was received. Mr. Beuthin's cavatina, "Benedetto il giorno," is melodious, graceful, and German in style; and was nicely sung by Signor Regaldi. The same gentleman's song in the second act, "Airy, fairy Lillian" (although somewhat too long), had the same characteristics, with the additional one of Mrs. Beuthin to sing it. Miss Hughes has a good mezzo-soprano voice, and was encored in Weber's "Softly sighs," which she sang very nicely and carefully; but we would caution her against over-straining her voice. Weber's scena was quite beyond her compass. In Mrs. Miles' popular *bagatelle*, "Bonnie wee wife," her really charming voice told with its full effect. Mr. Mattacks sang a "patriotic song" of his own—a sort of *pièce de circonstance* on the Indian mutinies. Signor Nappi, in an aria buffa, and Mr. Cooper, in a comic song, were encored; and Mr. Cheshire was recalled in a harp solo. "A grand duo," for harp and pianoforte, was performed by this gentleman and Miss Binfield Williams, on airs from *William Tell*. This lady, while yet in her childhood, appeared before the public as a classical pianiste; but it is only since her engagement at the City Classical Concerts and a course of application and study under Mr. Benedict, that she has been brought prominently forward. Your true votary of the muse, whether creative or executive, will always leave some trait, or, at least, excite some curiosity as to his (or her) private character or habits. Who, for example, that has listened to the playing of Arabella Goddard, but has felt an interest insensibly excited as to the domestic life of the inimitable performer? It is this faculty of leaving "stings in the memory" that forms one of the clearest tests of the genuine artist; and Miss Binfield Williams's playing has a touch of this quality. The fair pianiste has the reputation of being a "social grace;" an intellectual forehead and a pair of bright and intelligent eyes, indicate that nature has been bountiful to her. Mendelssohn's capriccio in E minor, was played with a brilliancy and completeness, the more worthy of remark from the electrical speed at which she took it. We hope to encounter this lady, during the approaching season, rather oftener than we have hitherto done.

WHITTINGTON CLUB.—On Tuesday night the half-yearly meeting of members of the Whittington Club was held at the Freemasons'

Tavern; Mr. Mechi, the president, in the chair. The report of the committee showed that, although they had exercised a rigid economy, their expenditure, exclusive of secretary's salary and rent of temporary offices, being only £7, the receipts for the half-year had fallen £15 below the aggregate expenditure. The committee had not yet completed the arrangement with the Unity Bank for a loan of £1800, but expected to do so in a few days. A series of entertainments given during the half-year had passed off very satisfactorily, and a new series were commenced on Wednesday. The dispute the committee had had with the Duke of Norfolk, their landlord, had been referred to the arbitration of Mr. George Pownall, an eminent architect, and he had given an award against the duke for £1338 3s. 9d., had also remitted £712, being one-and-a-half year's rent, as having been forfeited by his grace, and had also fined him the costs on both sides. The unfinished part of the building, which the committee had taken into their hands, would cost £3500 to complete, and they had entered into a contract with the builders to finish the building by Christmas next. The committee regretted to observe that of all those who had enjoyed the benefits of the institution only 268 had subscribed to the new building fund. After some slight opposition, the report was adopted; and, the other business having been disposed of, a vote of thanks was given to the committee, Mr. Lawson, and to Mr. Mechi, and the meeting broke up.

ST. MARTIN'S HALL.—On Saturday evening a vocal and instrumental concert took place, supported by Miss Messent, Mrs. Enderssohn, Miss Fanny Huddart, the Misses Brougham, Mr. Charles Braham, Mr. Allan Irving, Mr. Millard, and Mr. Fourness Rolfe, aided by a powerful band of instrumentalists. The selection was of a miscellaneous character, and particularly remarkable for the number of ballads. Many of them were exceedingly well executed and loudly encored, amongst others the new song of the day, "Havelock to his Warrior Band," which was not only encored, but called for a third time. It was spiritedly sung by Allan Irving. Miss Fanny Huddart produced a very pleasing impression by her dainty singing of Lady Dufferin's quaint Irish ballad, "Katey's Letter." Balfe's piquant duett, "Trust her not," was sung by the Misses Brougham, and received an encore.

MISS HANN gave a pianoforte recital on Wednesday Evening at Winchester House, Upper Kennington Green, by the permission of F. Reynell, Esq. We regret that the tickets for this *soirée* arrived too late for us to make arrangements for attending. The programme was promising. A trio by Beethoven, for pianoforte, clarinet, and violoncello, a quartett, by Mozart, and a quintett by Schumann, and the first part of one of Mendelssohn's quintetts, were to be performed by members of the families of Hann and Webb, thus indicating that Kennington possesses a small phalanx of local talent that deserves encouragement.

MUSICAL ARRANGEMENTS.—At the Sheriff's Inauguration Dinner, under the direction of Mr. Shoubridge, assisted by Miss Eyles, Miss Cox, Miss Lizzie Wilson, and Mr. Hobbs. At the annual dinner of the Watermen and Lightermen's Asylum, under the direction of Mr. Genge, assisted by the Misses Wells, Messrs. Holmes, Shoubridge, and Smythson. At that of the Butchers' Charitable Institution, Mr. Cummings, assisted by Miss E. Brougham, Miss Stabbach, and Mr. Whitehouse.

SEVERAL gentlemen of Chelsea and the neighbourhood, desiring to express their views on the recent proceedings against Mr. Simpson, of the Cremorne Gardens, invited that gentleman to a dinner at the London Tavern on Tuesday evening, at which a testimonial was presented to him.

THE members of the Siamese Embassy have visited the Princess's and Olympic Theatres, and the Zoological Gardens.

A juvenile concert was given at the Albion Hall, London Wall, on the 19th ult.

BOU-WOU PRESENTED AT COURT.—A somewhat singular presentation was made to Her Majesty, at Windsor Castle, on Wednesday week. Mr. E. Butler, of New York, had the honour of introducing his remarkably fine American dog, "Prince," to Her Majesty and the Court, in the quadrangle. The dog was born in Pennsylvania, and resembles in colour somewhat the coach-dog of other days. He is remarkably docile, yet possesses unusual courage and strength.

CRYSTAL PALACE.

The following is the return of admissions to the Crystal Palace for six days, from October 30 to November 5 :—

			Admission on Payment.	Season Tickets.	Total.
Friday	Oct. 30	(1s.)	653	136	789
Saturday	" 31	"	1,582	598	2,180
Monday	Nov. 2	"	978	185	1,163
Tuesday	" 3	"	886	174	1,060
Wednesday	" 4	"	687	126	813
Thursday	" 5	"	871	189	1,060
			5,657	1,408	7,065

FIRE AT A PIANOFORTE MANUFACTORY.—On Sunday morning, about four o'clock, a fire happened on the premises belonging to Mr. H. Creme, a pianoforte manufacturer, carrying on business at No. 4, Warren-mews, Fitzroy-square. The flames commenced in one of the workshops on the first floor. The workshops and rooms adjoining were burnt out, and the greater part of the roof was burnt off. The damage done was considerable, as a number of valuable instruments were reduced to ashes. The sufferer was insured in the Phoenix Fire-office. The cause of the misfortune could not be learned.

CHORAL SERVICES

On November 1, being the twenty-first Sunday after Trinity.
ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Attwood in D and A.	Ouseley in B minor.	
A.—Hobbs in D major and minor.	King in C.	I was in the spirit. Blow.

CHAPEL ROYAL, ST. JAMES'S.

M.—Dupuis in D.	Hawes in F.	I beheld, and lo. Blow.
E.—Vandeman in A, major and minor.	Goss in E.	The souls of the } Nares. righteous.

LINCOLN'S INN.

M.—Tallis and Battle in F.	Gibbons in F.	I beheld, and lo, a great multitude. } Blow.
E.—Gibbons in F.	Ditto.	I was in the spirit on the Lord's-day. } Blow.

For November 8.
ST. ANDREW'S, WELLS STREET.

M.—Harcourt in F. Farrant in F. major & minor.	Rogers in D.	O how amiable. Richardson.
A.—Battishill in E flat. Armes in F.	Ditto.	Awake up my glory. Wise.
E.—Ditto.	S. Elvey in A.	Sing O heavens. Kent.

Theatrical.

ASTLEY'S.—We rejoice to find that Shakspeare and Verdi have dismounted, and that instead of operas and plays, whose indifferent performance had to be atoned for by equestrian effects, a Grand Mexican Equestrian Spectacle has been brought forward, adapted from Captain Reid's story of "The War Trail." The piece has been highly successful, and the nightly applause may almost be said to be equally shared by the bipedal and quadrupedal performers. The human beings are, Miss Dowton, Messrs. James Holloway, Hemings, Palmer, Hollingsworth, Wheatley, Anson, Howard, Vokes, and Reeves, and all are entitled to praise; more particularly the lady, and Messrs. Holloway and Reeves. The "Scenes in the Circle" are more astounding than ever. Mr. Robinson, called the "Star Rider of America," is a perfect

wonder; and those who seek the marvellous and agile, should pay this theatre a visit while his engagement lasts.

THE LYCEUM THEATRE.—A report is in the Strand that the Lyceum Theatre will shortly be pulled down, in order to make way for a spacious hotel on the American plan, which is found to work so profitably in the Hotel du Louvre at Paris. Very well and very good, will every one say who agrees with Mr. Albert Smith in his conviction that, for a foreigner or a native, a London hotel is a place of punishment dearly to be paid for; but this is not the whole matter. For the best hotel we should be sorry to destroy a theatre, by its situation excellently calculated for English opera, were the size of the Lyceum and its conveniences available for performances in which the orchestra must occupy a large space, and where the audience, to be remunerative without ruinous prices, should be numerous. This, however, is not the case with the Lyceum Theatre, which is as little convenient for opera as a theatre can well be. It is in curious harmony with the architectural incompleteness which makes London so justly scorned by people who only look to brick and mortar, that the experiment of building a theatre in scale corresponding with the smaller Italian Opera-houses, or the *Opéra Comique* of Paris, should never have been tried. Till some home of the kind exists, we shall have neither a permanent English Opera nor an Opera in English.—*Athenæum*.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

LEGAL.

DISTURBANCES AT HER MAJESTY'S THEATRE.

Frederick Reynolds, a clerk, of 7, Charlwood-street, Pimlico and Arthur Wilson, of 48, York-street, were charged before Mr. Bingham, at the Marlborough Police-court, on Saturday, with creating a disturbance at Her Majesty's Theatre, on the previous night, during the performance of Jullien's concert.

Police-constable A 8 said, that at twenty minutes past 10 last night (Friday) much disturbance, with all the danger consequent upon a scramble in a large concourse of persons, was occasioned by the elder of the two defendants, Reynolds, while in the pro-

menade part of the theatre, throwing among the people all around half-pence and what appeared to be silver coin. Witness made as quickly to the spot as possible, and remonstrated with Reynolds, telling him it was foolish to attempt such a game as that in such a place. This having no immediate effect, he was compelled to take him into custody. He would swear he had seen him throw down the pieces among the people intentionally to cause a scramble.

Police-constable Richard Turner, 189 A, was on duty in the theatre in plain clothes, and saw Reynolds casting away the pieces, and heard him say as he threw one, "There, there's sixpence, who'll pick it up?" A ring had been formed, and many attempted to pick up what the defendant threw down. As some of them stooped to do this, Reynolds pushed them over, whereby more mischief and danger were produced. The other defendant, Wilson, assisted in forming a ring. On Reynolds being taken into custody, Wilson exclaimed at the top of his voice, "No, no, gentlemen, — it, don't let him be taken," and did all he could to incite others to attempt a rescue.

Mr. Inspector Richards, of the A division, saw Reynolds throw his arms back, and heard him call out "A ring! a ring!" A great amount of confusion was caused by the defendant's conduct, and all this during the performance of a solo on the flute, which made his proceeding by far the more imprudent and intolerable. The performance had been stopped, and M. Jullien had found it necessary to address the audience, hoping to restore order. He would mention as one part of the disorder began by the defendants, that a game of "hockey," he thought it was called, was got up, in which a something was knocked about with sticks or kicked by those who could get near it. He produced a large twisted cane-head, which had been so beaten about from one to another. In the universal confusion that ensued in the defendants' vicinity, four rows of seats were destroyed.

Reynolds told the magistrate, in answer to the charge, that he really was very sorry, but, in truth, he only stooped to try after that which others threw. He had no intention to cause a disturbance or be a party to such. He was very respectable, and held a situation in the City. This being so, he hoped the magistrate would be lenient with him. He greatly regretted what occurred. He knew nothing of the other defendant.

Mr. Bingham: What is your occupation in the City?—Defendant: I am a clerk in a merchant's counting-house.

Mr. Stamford Felce, of 48, York-street, Portman-square, interceded for the younger defendant, Wilson, and informed the magistrate that he was of good family, and the son of a general officer.

Mr. Bingham said he had no reason whatever to doubt the accuracy of the evidence; the charge was clearly proved. It was an act of folly on the part of Reynolds, he would not say malignity. There were some individuals who found their only pleasure in destroying that of others. Wilson, it was shown, had endeavoured to instigate others to rescue Reynolds from custody. He would make them ashamed of themselves if possible, and therefore inform them that theirs was exactly the conduct of those who create a disturbance in crowded assemblies for the sole purpose of picking pockets. No doubt they were liable to proceedings for the amount of damage they had caused, and perhaps to indictment for the riot they had originated. Reynolds must find two sureties in £50 each for six months; Wilson was fined 40s.

MUSIC'S MISSION.

The following letter is from the columns of a contemporary:—

SIR,—I trust that you will allow me to notice the letter of Mr. J. T. Chipchase, which appeared in your valuable journal of the 22nd inst., treating of the subject I advanced in my communication of the 16th of that month.

I must beg to thank your able Correspondent for the promptitude and talent he has displayed in the treatment of "Music's Mission" in places of public worship, and for his general courtesies towards my unpretending remarks.

I quite concur as to the general obstructions to sacred harmony, arising from ignorance, prejudice, and sectarian scruples of congregations and the clergy, but cannot agree in the construction of the sentence quoted from St. Paul, as to the silence of females in the church. This was evidently spoken by the Apostle in reference to preaching the Gospel. I will take the rather severe remark cast upon ladies who take part in a choir, as emanating rather from prejudice than a judicious criticism of your Corres-

pondent. I could point out a church in one of our aristocratic squares where the incumbent's lady feels no degradation or shame in occupying the foremost seat of a choir, and letting her voice be heard above all others, and this noble example has since been followed by other ladies of an equal position. If ladies can, without breach of manners, take part in an oratorio or secular music at institutions, &c., surely it is a "nobler thing" to exercise the same in the sanctuary of God. Again, if we have not the services of females, our only resource is the voices of children, with whom, at most places, rests the whole responsibility of singing, and whose powers are limited for want of cultivation and constant training.

Your Correspondent feels assured that members of choral societies would readily come forward if invited, but it is a lamentable fact, apparent to all organists and conductors of music, even where such have been invited, that the little encouragement given by the clergy, the many objections raised at the smallest change from ordinary practice, or the introduction of a simple anthem to relieve the monotony of psalms and hymns, have disgusted those persons who have responded to the above-mentioned invitation, therefore causing them to resign such valuable and praiseworthy services. This I have witnessed at several churches.

To remedy the obstacles that now prevent choral music from being adopted more universally at our worship on the Sabbath, I would recommend to all who take any interest in the matter, the necessity for adopting, in all schools connected with a church or chapel, the study of music as a primary subject for education; and where the teachers of such schools are not competent for the task, the services of a musical teacher or organist may be procured for a small outlay, which an appeal to any congregation would defray. Or, let the already miserably-paid organists be better remunerated and required to perform this duty, then we might hope for a band of choristers to every district and parish, the value and charm of whose voices cannot be too highly estimated. The clergy could do much in this, especially as they generally have the management of schools. These choristers would, in attaining manhood, still be eligible to sustain the graver parts of harmony.

Next to the training at schools, I would urge the formation of classes for adults in every district, which classes could be made self-supporting, and from which we could get constant volunteers to fill our choirs. This is done at many towns, and serves the double purpose of cultivating a taste for music out-doors and at worship.

To aid this and to make a practical movement, with certainty of success, requires the cordial co-operation of ministers and members of all denominations. Let them put aside all sectarian views and prejudices, and governing their mode of worship in deference to any clique or party of persons who may desire to monopolise the administration of affairs in the sanctuary. An appeal to the majority of worshippers will always show that a taste for sacred music is agreeable, and as much valued as the most eloquent sermon.

In conclusion, it is my firm belief that, having elevated our musical services, with the aid of choirs, we should find many persons attracted from the streets, and eventually made members of a religious body, while the existing state of things have only helped to decrease the attendance at Divine worship through the non-attention to this, the greatest aim of "Music's Mission."

I am, Sir, yours, &c.,

THOMAS MELLOR.

THE ARRANGEMENT OF THEATRES.—Sir—It has long struck me that the inner form of our theatres is very imperfectly adapted for the purposes of scenic representations. This is particularly to be remarked in the construction of what are called the boxes (a very inelegant and inappropriate term by the way). The side boxes near the stage command a too close view of the operations going on at the wings. As we are about building a new theatre on as extensive a scale as old Covent Garden possessed, it is worth while discussing the best form for its reconstruction. It has occurred to me that if the auditory portion were of a conical shape having its base at the commencement of the stage, the stage being also conical decreasing to the back, the bases of the two cones meeting, the imperfections from a too close survey might be removed.—THURSO.—*The Builder*.

Provincial.

ABERGAVENNY.—A concert in aid of the Indian Relief Fund took place on Monday week at the Cymreigyddion Hall, Abergavenny. The performers consisted of the members of the Abergavenny Orchestral Union, under the able conductorship of Mr. E. B. Gilbert, assisted by Miss Pritchard, on the pianoforte, the Misses Ellen and Julia Howell, Miss Jane Williams, and Mr. D. Watkins, as vocalists, and Mr. A. G. Pollock, R.A., on the harp. Amongst the chief attractions of the evening were the very creditable performances of the band, which, we understand, has only been established some two or three months, solely under the care of Mr. Gilbert, and which reflects the highest credit on that gentleman. The "Delhi March," composed by him for the occasion, was most favourably received, and his "Echo Waltz" was vehemently encored. Among the amateurs of the evening, Miss Pritchard (a pupil of Mr. Gilbert) highly distinguished herself, and her performance of the fantasia on airs from Weber's *Oberon* would do credit to the most skilful artist. The vocal portion of the programme displayed great taste on the part of the ladies and gentlemen to whom it was entrusted, and several pieces were honoured with encores. With regard to Mr. Pollock's performance, there can be but one opinion, namely, that he is a thorough master of his instrument; and the applause which followed his *morceau caracteristique* "La Danse des Fées," showed that the audience were determined not to be deprived of a treat which they seldom enjoy of hearing music of this kind so beautifully rendered. Of all the gentlemen who have had the courage to attempt this most difficult piece in this part of the country, Mr. Pollock is the most worthy of notice, and at the close of the piece he was most vociferously encored. Mr. Gilbert also sustained his high reputation on his instrument (the wald-horn), and his duett with Mr. Pollock, expressly written for this occasion, was encored; and in place of this he substituted "The light of other days," which also narrowly escaped a re-demand. The room was crowded to excess, and some two or three hundred persons could not gain admittance. We must congratulate Mr. Gilbert on his unequivocal success in Abergavenny, and his efforts in aid of such a noble cause cannot but cause him to be universally respected. All the *élite* of the neighbourhood were present.

BELFAST.—A correspondent says:—"The Roman Catholic workmen of Belfast are about to build a splendid hall, with library and reading-room attached. This new hall is intended to hold 3000 persons, and, when completed, will be one of the finest buildings in Ulster.—*Northern Whig*."

CARLISLE.—A pitiable exhibition of ignorance and bigotry was recently made at the Town-hall, Carlisle, upon an application to the bench of magistrates by Mr. Howe, on behalf of Mr. George Owen, the well-known tragedian, for a license for a theatre to be erected on the Botcherby-road. It was Mr. Owen's intention in the mean time to erect a wooden building, covered with slates, preparatory to having shares taken up by a company, and a permanent edifice erected. He had several documents as to the general character of the performances under Mr. Owen's direction, in order to show his great respectability.

The Rev. B. A. Marshall, who was on the bench behind the magistrates, came forward and said he was there to present a petition, signed by upwards of 300 most respectable people, against the introduction of a theatre, which he characterised as a place of prostitution and vice.

Mr. Owen, in replying to this unjust assertion, observed "with reference to the injurious tendency of theatres, I can assure you most seriously, as far as my own experience in my sphere of life goes, that if it were a source of vice I should leave the profession directly; but I do not think imagination is to be brought against fact, or that the assertions made ought to weigh with the bench. I do not think the Legislature of the country would sanction such houses and hotbeds of vice, as they have been described; or that they would place it in the power of magistrates to do so. If evil is to be traced to one thing, where shall we find purity? When such things can be proved, Parliament places the power in the hands of magistrates to withdraw the license. Surely an institution that is supported by the Queen, both publicly and privately, is not to be called by the epithets of disrespect which the gentleman who is opposed to theatres has thrown out. He will, at all events, excuse Her Majesty from those

harsh observations, though he cannot excuse her from being a promoter, in the highest degree, of the vices he describes. He cannot excuse the Earl of Shaftesbury, who was present at a recent performance at Windsor Castle, and to which many clergymen go for entertainment, and even one sent his son every evening to a theatre lately under my own management. He cannot excuse the Dean of St. Paul's, who has ennobled our drama by some of the highest works, from what he thinks is pernicious and promoting the spread of vice. I submit to your worships whether there is ground for such a supposition. Evil is to be found everywhere, but I do believe that you will find as little in a place that is under the inspection of the police, and is conducted by a man who has some feelings of respectability, as you will find, perhaps, in any place where people congregate for intellectual entertainment."

The Mayor: The objections more particularly allude perhaps to the class of theatres we have had in Carlisle. Probably, if the theatre was built and conducted in a proper manner, there would be less objection. My own opinion is it should be allowed.

Mr. Marshall: I do not wish it to appear that I intend anything personal to the gentleman, but I think he is hardly a fair judge of the matter. The first writers have shown a tendency to reflect the state of the public mind and pander to the public taste. With regard to Her Majesty's Private Theatre, no one can say anything against the Queen, for she is a model of human perfection, both as a wife, a mother, and a Sovereign; but her theatre is so fenced round, that Kean himself, who is a man of taste, says that none of those evils could enter it. Where a public theatre exists you cannot stop the vices that attend it. I speak against the principles of all theatres, whether managed by the highest or lowest, and my views are supported by upwards of 300 of the most respectable inhabitants of Carlisle.

Mr. Owen: Then am I to understand that theatres are dangerous because the laws are defective?

The Mayor: You had better not discuss the matter further.

Mr. Owen: As you have the making of the rules, and as I can offer my own security, and that of two residents of Carlisle, surely if a theatre is to be in existence at all, it will be quite as well fenced as the Queen's Rubens Room?

The Mayor: In giving my opinion I am not showing any disrespect to the petitioners, as I have no doubt they are sincere in their opposition; but it is not an objection I can entertain [applause].

The opponents of the theatre, notwithstanding the opinion of the Mayor in favour of the application, persevered in their opposition, and, on taking the votes of the magistrates on the bench, it appeared that Mr. Relph agreed with the Mayor, and that Mr. Dixon and Mr. Gale sided with the puritanical parson, who would deprive the people of Carlisle of an intellectual and moral entertainment.

The application was consequently refused.

It was then stated that the application would be renewed at the expiration of the proper notice.

A counter petition got up by the Amateur Dramatic Society in Carlisle, has been very successful.

We trust that the voice of public opinion may have the effect of counteracting this pernicious attempt of the sanctified despots, who fancy they have a right to set up a rule of artificial morality, which exists neither in the laws of the realm nor the practice of the Sovereign. If the theatre be so pernicious a thing that the three gentlemen named, with their 300 sympathisers, are justified in debarring 30,000 people from its enjoyment, Parliament has greatly erred in not proscribing the dramatic profession altogether, and the Queen been very ill advised in taking players to her palace, besides visiting them in every house west of Temple-bar. To license dram-shops, and refuse a license to the drama, is indeed to strain at a gnat and swallow a camel.—*Sunday Times*.

DUBLIN.—Ferdinand Glover's cantata, *The Fire Worshippers*, the words of which are taken from Moore's poem, *Lalla Rookh*, was performed for the first time on the inauguration of the Moore statue.

EXTRAORDINARY SCENE AT THE ITALIAN OPERA.—The Opera season has closed in Dublin for the present year, and the noblest composition of all—the *Don Giovanni* of Mozart—was reserved, as a *bonne bouche*, for the concluding entertainment on Saturday evening—and it would seem as if our music-loving public, of all ranks and classes, had reserved all their enthusiasm for this occasion. It has often been our pleasing task to record the occurrence

of flattering demonstrations of popular regard and admiration evinced towards eminent actors and vocalists within the walls of the Theatre Royal, but certainly on no occasion within our memory have we witnessed such a *furor* as that which pervaded the vast audience which contrived to get crammed and packed into every part of available space in every compartment of the theatre on Saturday evening. Long previous to seven o'clock every approach to the interior was beset by dense crowds. The colonnade leading to the box-entrance was densely thronged, and the crush in the vicinity of the pit-door was immense. At the opening of the doors the rush into the pit was really awful, whilst the crowd poured in like an avalanche into the galleries, so that in a marvellously short time the interior of the house was crowded in every part. But "the cry was 'still they come;'" and we do believe that the problem of how many living beings could be packed into a given space, without suffocation ensuing, has seldom been more effectually tested. After the close of the first act there was a general call for Mademoiselle Piccolomini, accompanied by loud cheering. The fair *chanteuse* was led in front of the curtain, and was greeted with renewed thunders of applause, &c. Here an offering from "the gods," as well conceived as it was cleverly executed, was presented to Mdlle. Piccolomini. From the roof of the theatre, in front of the stage, a very beautiful wreath, or coronal, composed of natural flowers of the rarest kind, was seen descending, being let down by slender strings from the top gallery on either side. This wreath was taken by Signor Mercuriali, who, after disengaging it from its suspension, placed it upon the brow of the fair donna, amidst one of the most exciting scenes imaginable. Appended to the wreath, and confined by a network of silk thread, was a beautiful canary-bird. A richly embossed card was attached by red, blue, and white ribbons to the wreath, bearing the following inscription:—

"With the best wishes for her further fame and future happiness, this wreath is presented by the gods to Maria Piccolomini, as the most worthy offering to genius, worth, and beauty."

Mdlle. Piccolomini seemed deeply impressed with this compliment, not for itself, but for the cordial manner in which it was offered. The gods then put their vocal choir into requisition, under their conductor, wielding a white wand. They sang with much taste the following original song, the refrain of which was chorused by a large number of the audience:—

SONG.—"PICCOLOMINI."

Air.—"The Red, White, and Blue."

We thank thee, sweet daughter of beauty,
For the light of thy presence and song;
We thank thee, for 'tis but a duty
We feel as we cheer thee along.
The sweet winning grace and the pleasure
That beams in thine eye while you sing,
Have brought us a joy beyond measure,
For which we your praises now ring.

Chorus—Have brought us a joy beyond measure,
For which we your praises now ring.

We have twined thee with friendship and feeling
A garland of flowers for thy brow,
With the hope that though years may come stealing
They will find thee as happy as now.
For thy pure mind no flatter a token
Than the wreath which we give you to-night;
May thy fame, like that wreath be unbroken,
And bring to you always delight.

Chorus—May thy fame, like that wreath, be unbroken,
And bring to you always delight.

During the rest of the evening Mdlle. Piccolomini wore the wreath on her arm. Subsequently the toast of "The Lord Lieutenant" was given, and responded to by the chorus of "He's a right gay fellow," and loud cheers. "General Havelock and British rule in India," was then given with the air, "Rule Britannia." While this was being sung the curtain rose, revealing Signors Belletti and Aldighieri on the stage. They both waved their sombreros in unison with the sentiment. After the second act, the toast of "The Ladies" was given, with an appropriate song; also "The Memory of Moore." At the close of the performance, the chief artists, in one body, were called forth, and showers of bouquets were flung at their feet, and the farewell of the house was given in three parting cheers. Thus has closed the Italian opera season in Dublin.—(*Freeman's Journal*.)

LEAMINGTON.—It affords us sincere pleasure to announce that our talented young townsman, Mr. J. W. Elliott, has been appointed private organist to the Earl of Wilton. This appointment took place on the occasion of Mr. Elliott's presiding at the recent opening of a new organ at St. Margaret's Chapel, Heaton-park, Manchester, when there were present His Royal Highness the Commander-in-Chief, their Royal Highnesses the Duchess and Princess Mary of Cambridge, the Duchesses of Beaufort and Manchester, &c., who were on a visit at Heaton-hall, the splendid seat of the Earl and Countess of Wilton. Mr. Elliott had the honour, too, of playing to the same distinguished party, and a succession of visitors, on three several evenings, when he presided at his lordship's private organ, and was highly complimented by the noble earl and the audience, upon his masterly execution and exquisite taste. It is also gratifying to know that Mr. Elliott's noble patron, who is himself a clever amateur musician and composer, has further manifested his estimation of Mr. Elliott's professional acquirements, by appointing him organist at St. Margaret's Chapel, the organ of which he had opened with such marked success and approbation.—(*Leamington Spa Courier*.)

LEEDS.—On Saturday last, an excellent concert was given by the Recreation Society in the Music-hall, the performers being Miss Dolby, Miss Amy Dolby, Mons. Sainton, Mr. Spark (solo pianist), and the London Vocal Union, consisting of Miss Marian Moss, Messrs. Foster, Wylbye Cooper, Montem Smith, and Winn. The attendance was not so large as at previous Saturday concerts, the reason doubtless being the counter-attraction at the theatre, where an opera company was performing. Miss Dolby, we need scarcely say, gave the audience specimens of her best singing; and that, as our readers know, is a musical treat not often enjoyed in the provinces. Miss Amy Dolby, who has a soprano voice of moderate compass and flexibility, essayed Bishop's florid composition, "Bid me discourse:" a simple ballad would have received much better justice at her hands. Miss Marian Moss, who sings with considerable judgment in glees and part-songs, over-estimates her abilities when she attempts to perform such highly-dramatic scenes as "Robert, toi que j'aime." In all friendliness, we advise her not to repeat it at another concert. Of Mr. Wylbye Cooper we can speak in terms of high praise. His tenor voice is sweet and tractable, and his taste was pleasingly exhibited in Balfe's delicious ballad, "Come into the garden, Maud." Being encored, Mr. Cooper gave an equally pretty ballad by Duggan, "Yes, 'tis a spell." The Vocal Union achieved a triumph, and this, in a town where part-singing is so much practised, is no mean praise. The exquisite phrasing in Horsley's glee, "By Celia's arbour," and the oneness of expression, were the admiration of every auditor. It has never been our lot to listen to a sweeter alto voice than that of Mr. Foster, Gentleman of her Majesty's Chapel Royal. Mr. Montem Smith, too, who sang second tenor, is evidently a musician. Mr. Winn (who is a native of Yorkshire) gave great satisfaction, and was deservedly encored in "The brave old Temeraire," by Hobbs. To eulogise Mons. Sainton's violin playing is now a work of supererogation. Suffice it that he played his best, and that his selected solos were genuine. We must not omit to mention a pianoforte solo by Mr. Spark, who played a fantasia on *Trovatore* airs, arranged by himself. It exhibited considerable musicianly skill and intelligent execution, for which he was rewarded with an unanimous encore. In response, Mr. Spark played the minuet and trio from Mozart's symphony in E flat. The concert concluded with "God save the Queen," sung by the principals and the audience.

OPERA COMPANY.—Last week, the opera company, under the direction of Mr. Tully, performed at the Princess's Theatre, before large audiences. Miss Lucy Escott, Miss Lanza, and Mr. Henry Haigh, Mr. Squires, Mr. Manvers, and Mr. Cook, were the principals, and acquitted themselves well. The greatest drawback was the inferior orchestral accompaniments, which in many cases completely murdered the operas. *Trovatore*, *Traviata*, *Bohemian Girl*, and *Daughter of the Regiment*, were the most attractive performances.

MRS. WOOD'S CONCERT.—On Wednesday evening, Mrs. Wood, whose musical fame was established as Miss Paton, gave a concert in the Music-hall, when she introduced to a full audience four of her pupils—Miss Hirst, Miss Dobson, Miss Pilling, and Miss Richardson. Their *début* was, in many respects, successful, and we shall next week give a detailed criticism of the performance.

LINCOLN.—Mr. F. M. Ward gave an evening concert in the Cora Exchange on the 26th ult. The vocalists were Miss Cole, Mr.

and Mrs. Paget, and Mr. Ward. A MS. part-song by Mr. Ward was much admired. A song, composed and sung by the same gentleman, was less successful. A programme of moderate length was very efficiently performed, some of the pieces meeting with considerable applause. Herr Wallerstein played two violin solos, and joined Mr. Ward in Beethoven's Sonata in F op. 24.

LIVERPOOL.—Mr. Robson terminated a brief engagement at the Royal Amphitheatre, on Saturday evening. Throughout the week the house presented a crowded appearance, and the great and peculiar talents of Mr. Robson have won vehement tributes of approval.

MANCHESTER.—MONDAY EVENING CONCERTS.—Verily the influences of music must be on the increase in Manchester, if the growing audiences of the Monday Evening Concerts are to be accepted as evidence. There was again a densely-packed crowd last night, and an enthusiasm throughout which could not have been otherwise than gratifying to the director, as well as to the artists engaged. Mr. Banks had selected a choice programme, in which Miss Armstrong, Mrs. Brooke, Mr. Champion, and Mr. Delavanti were the principal features. If space would permit, we should have desired to go more into detail; but it may be said that we have rarely heard any one of them sing more agreeably. The chorus, also, was in one or two instances—particularly in Pearsall's "Oh, who will o'er the Downs"—as near perfection as possible. A new MS. buffo solo and chorus, entitled "The Irish Schoolmaster," was given with great gusto by Mr. Delavanti and chorus. It is the composition of Mr. J. W. Elliott, who has recently been appointed private organist to the Earl of Wilton, and shows Mr. Elliott to be no indifferent musician. It is full of tact and cleverness, and we shall be glad to hear something more from the same pen. On Monday next we are to have the very talented Turner family, who, some three years ago, attracted so much attention under the designation of "The Fairy Minstrels."—*Examiner and Times*.

STIRLING.—CONCERT-HALL FOR THE SCHOOL OF ARTS.—At the annual meeting of the Stirling School of Arts, Mr. Anderson, formerly Secretary of the Stirling School of Arts, proposed that, as a building for public concerts and entertainments was essentially requisite in Stirling, it would be expedient for the working-classes to take the matter into their own hands. He (Mr. Anderson) would therefore propose that a sum of £2,000 should be raised, in shares of £1 each, and he had no doubt that in the course of a few weeks the working-classes would supply what has hitherto been considered a great want in the town of Stirling. After an excellent speech, in the course of which Mr. Anderson was loudly cheered, the chairman said that the idea thrown out by Mr. Anderson was one of the best that he had heard for many years, and would, he felt assured, be welcomed by the working-classes. Provost Sawers, and also Sir John Hay, bart., expressed their favourable opinion regarding the views of Mr. Anderson.

STEWARTON.—A concert was given on the 28th ult., at the Masons' Hall, which was filled in every part. The vocal and instrumental artists all acquitted themselves admirably. Miss M'Alpine's first solo was Haydn's lovely air from *The Creation*, "With Verdure Clad," which she was called upon to repeat. S. Glover's pretty duett, "Over the Waves," sung by the Misses M'Alpine, was encored, when they introduced an old Scotch air, arranged for two voices, by themselves. Miss Margaret M'Alpine had a loud encore in "Bonnie Dundee," when she gave "Come off to the Moors." She was encored in her second ballad, by Langton Williams, "I have always a Welcome for Thee," which she repeated. The Scotch duetts, "Auld Lang Syne" and "Highland Laddie," were likewise re-demanded. Miss Grace Alleyne sang beautifully, and with great feeling, four ballads, "Through the Wood," Mendelssohn; "The Soldier Tired," Dr. Arne; "Over Hill, over Dale," and "Robin Adair." In the last-named song she well deserved the encore which was awarded.

Mr. Husk and Mr. Cook were the other vocalists, who acquitted themselves most satisfactorily, each having an encore—the former gentleman in "Man the Life-boat," the latter in the comic song, "Blue Beard." Mr. Banks played a pianoforte solo on Scotch airs; he also conducted the entire concert, which, in every respect, gave the greatest satisfaction.

WINCHESTER.—A concert was given at St. John's Rooms on the 20th inst. (under the direction of Mr. Conduit), in aid of the Indian Fund, which was numerously and fashionably attended. The performers were principally local. The lady vocalists were

Mrs. Conduit and Miss Lascelles, who acquitted themselves admirably. Several of the Cathedral Choir also sang some glees and songs with pleasing effect. Mr. W. Watson led the orchestra, amongst whom was Mr. Conduit, principal violoncello; Mr. Alex. Rowland, contra-basso; Mr. Austin, principal cornet. The colonel and other gentlemen of the garrison, who are amateurs of no mean pretensions, kindly assisted. The concert gave the most perfect satisfaction, and a considerable sum was realized.

WINDSOR.—The officers of the Royal Horse and Fusileer Guards in garrison at Windsor gave two grand performances, on Friday and Saturday last, at the theatre here, in aid of the fund for the relief of the sufferers in India; and it is gratifying to state that the house was well filled on both occasions. The orchestra, being selected from the regimental bands, afforded an additional treat by the performance of some of the most popular music of the day.

The following address was spoken by Mr. Hartopp:—

"Ladies and Gentlemen,—Before the play Commences I a few words have to say.
We play to-night in aid of the collection
For sufferers in the Indian insurrection;
Endeavouring to lend a helping hand
To those who, far off in a foreign land,
Of friends, relations, property bereft,
Without a home and penniless are left.
The harrowing details I need not recalc
Of that sad tragedy. They're known to all.
I come your kind indulgence to request
For us who act to-night. We'll do our best;
And if your time we pleasantly beguile,
On those fair faces raise a cheerful smile;
If that our acting merit your applause,
Then let your hands plead loudly in our cause;
Then let your laughter ringing in our ears,
Dispel our doubts and banish all our fears;
So will the end that we have sought be gained,
The highest summit of our hopes attained.
But if our utmost efforts nought avail
To please our audience, if, in short, we fail,
Ladies, I pray you, then, let those bright eyes
Be used to encourage, not to criticise;
To what small merit we possess be kind,
And to our faults, if possible, be blind.
Come weal, come woe, this hope sustains us still—
That for the deed you'll kindly take the will."

The performance then commenced with Morton's comic drama, *Our Wife, or the Rose of Amiens*; followed by the comic interlude entitled *A Most Unwarrantable Intrusion*; concluding with the laughable farce of *Boots at the Swan*.

The amateurs sustained their respective characters in a manner that would have done credit to any of the leading professionals. The house was kept in continual roars of laughter, and at the close of the pieces the actors were loudly applauded. The receipts, it is expected, will amount to over one hundred pounds.

Review.

REFLECTIONS ON CHURCH MUSIC: for the consideration of church-goers in general. By CARL ENGEL. London: GUSTAV SCHEURMANN & Co.

[THIRD NOTICE.]

In a former notice of this work we remarked that, in his argument as well as in his recapitulation of the whole subject, the author pre-supposed an amount of musical knowledge in the congregation that we did not believe existed. In order that our readers may perceive the value of this work, and the carefulness of detail with which the author has treated his subject, we give the summary of the conclusions at which he arrives. The purpose of church music is to promote the glorification of God or the edification of man. It is incumbent on every church-goer to assist in its cultivation. To answer its purpose, church music must be the expression of fervent devotion. It must be subservient to the worship. It must be intelligible to the whole congregation. It must be beautiful and melodious. It must be in accordance with the words, and allow of their proper accentua-

tion. It should be original, and not mutilated and adapted. It should not be too difficult for the performers—a very important consideration—for no music can possibly produce its legitimate effect where the executants are not at ease. As to the singing of the congregation, he regards the following conditions as indispensable:—People must sing in tune. They must observe the proper pronunciation of the words. They must be able to sing with a certain ease. They must sing the melody without making alterations—a very important hint—for the general tendency of congregations is to alter a melody as much as possible, as though they had determined to sing anything rather than the psalm “given out.” They must neither overstrain the voice nor exert it too little. There is little fear of the former. The complaint is, that when the people are called on to sing they purr. As to tone, there is far more individually at this moment from our favourite tabby as she reclines on the rug. They must sing with fervour and expression. Must they indeed? Is Carl Engel a very young man?—if so, he may live to hear a congregation so sing. We do not, however, think it likely.

And now, Carl Engel, we differ from you wholly. You say, “as a general rule, congregational singing ought to be in unison with organ-accompaniment in harmony.” In the name of all that is discordant where *did* you pick up this notion? Why, we have only just got rid of a neighbour at church who growled the melody in his boots. Heaven preserve all churches from the contagion of singing in unison! But for the serious way in which the author advances this proposition, we should have fancied it a joke, or a bitter satire on the singing of a congregation. Look at Exeter Hall. Hear the Sacred Harmonic Society, the chosen exponents of Handel at the greatest musical festival the world ever saw. What is the difficulty? Not the ponderous chorus—not the elaborate fugue—not the chromatic harmony. *It is the unison passage.* Yes; that is the *pons asinorum* of educated singers; and is that the bridge by which our author would have uneducated congregations to travel? Oh no, Carl Engel, clear out this idea. Let Tabitha Snooks lip the melody; let Mrs. Rebecca Weasel purr out her dreary thanksgivings; let our black-coated friends around growl in the bass, or squeak in the tenor; and, with a few voices in the choir, a few educated people among the congregation, and a good amount of organ to cover the inaccuracies and bind the whole together, congregational music may yet be endurable. But unison! Ugh! fancy—imagine, if you can, what it would be to have G on the organ, and every possible gradation of intonation round it. Remember, that the nearer you are to a note, if you are not on it, the more harsh and discordant it is. Oh congregations, oh clergymen, you who take such a deep and enlightened interest in church music, save us from this! We should fall on evil days indeed to fall on unison. The very idea of it sets our teeth on edge. But softly; the author has a reservation. He says, “The following conditions are requisite (query ‘indispensable’) for a proper congregational singing in unison:—All the people must join. The male and female voices must be in proportion to each other. The unison must be sung with precision. Every one must keep strictly to singing the melody (*cantus firmus*).” Allah is great! We breathe again. Our teeth are no more on edge. On those terms we shall have been quietly reposing beneath the waving grass and flowers many years before congregational singing in unison will be established. Why, the same conditions would give us genuine harmonious chorales. “All the people must join, and sing with precision.” We wish they could and would; but as they can’t and won’t,—what next?

In these “Reflections” those of the clergy who are really in earnest for improvement,—organists who desire to be reminded of many things they know and overlook, or which they don’t know but ought to know,—choir-masters who have some difficulties they can scarcely grapple with,—will meet with much that will inform, or remind, or suggest. They will find many practical ways for improving the music of the church, and amongst them the three following points:—“The maintenance of good congregational singing would be best answered by the formation of parochial associations for its promotion.” “The clergyman ought to be acquainted with music. He must especially be able to sing, to control the musical officials, and to assist the people with his advice and good example concerning the music of the church.” “If church music is ever to arrive at a higher state of perfection, it is necessary that music should form part of the education in all the schools of the country.”

Foreign.

MILAN.—M. Salvi, the eminent Italian tragedian, lately in Paris, is acting in this city with the most brilliant success.

ROME.—Morelli, the baritone, has returned from America, and is now singing here with success.

PARIS.—*Lucrezia*, with Madame Steffenone as the heroine, has introduced M. Belart as Gennaro, and M. Genebril as the Duke. Madame Didiée was Orsini. In the *Prophète*, Madame Borghini-Mamo has renewed her triumphs.

Arnal, after five months’ absence, has returned to resume his post at the Palais Royal.

It is currently reported that M. Perrin, the director of the Opéra Comique, has obtained official permission to transfer his privilege to M. Roqueplan, ex-director of the Grand Opéra. 500,000 francs is said to be the sum to be given to M. Perrin for this transfer.

NEW YORK.—The success of Mr. Charles Mathews’s theatrical engagement has been so great that his share of the profits has averaged between £50 and £60 a-night; this sum was regularly lodged in one of the leading banks in that city, which has since stopped payment.

ST. PETERSBURG.—“Improper” operas, it appears, are tolerated in the Russian capital,—Madame Bosio has been very successful in *La Traviata*.

CORRESPONDENCE.

CHAMPION V. BURY CORRESPONDENT.

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

DEAR SIR,—I was perfectly amazed at reading Mr. Suchet Champion’s letter in your last number, as I considered I had given him in my notice of the Bury concert rather more than his meed of praise, and I am sure no impartial reader could, for a moment, suppose that, having passed such a high eulogium on his singing generally, I should “express an opinion that was likely to do him some injury.” I have never had the honour of hearing Mr. Suchet Champion at the Free Trade-hall, so I will be silent on the *great effect* he evidently thinks he produces there; but I am not afraid to repeat that his voice is *not* powerful, more particularly the lower register, which is very weak, and can scarcely be heard at all. To prove to you, Mr. Editor, that I am not *solus* in my opinion of Mr. Suchet Champion’s voice, I send you a copy of a local paper, the *Bury Times*, in which you will find the following:—“Mr. Champion has a sweet rather than powerful voice.” This opinion is shared, too, by many of my musical friends, both here and elsewhere.

That Mr. Suchet Champion sings with taste and effect, I grant, and it was the *spirit*, but not power of voice, he threw into the “*Elisir*” duett in conjunction with Mr. Delavanti (whose comicalities contributed most largely to the success of the piece), that caused the audience to be “roused to a pitch of enthusiasm.”

If Mr. Suchet Champion has a notion that he is to be classed with such names as Braham and Sims Reeves, then the sooner his friends confine him in a lunatic asylum the better it will be for their comfort.

I am afraid Mr. Suchet Champion will find that his letter is far more likely to do him injury than my mild criticism, as the *high-toned tenor* of his remarks indicates that he is not the most modest of men.

I am, dear Sir,

YOUR BURY CORRESPONDENT.

Bury, Lancashire, Nov. 2, 1857.

NOTTINGHAM SACRED HARMONIC SOCIETY.

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

SIR,—Will you allow me space in your widely-distributed journal to refute the statements made in the report of the recent performance of the Nottingham Sacred Harmonic Society, and which appeared in your number of last week?

I would say, that it is altogether a prejudiced, and therefore untrue account, and evidently (from the striking similarity) written by the reporter of a Nottingham *penny paper*, in consequence of a refusal, on the part of the committee, to acknowledge the *penny press* by the usual present of tickets.

The performance of *Judas Maccabeus*, as far as the band and chorus were concerned, is admitted by all *unprejudiced* hearers to have been the best ever presented to the public in Nottingham, the audience being more enthusiastic on this than on any other occasion—a fact clearly shown, when it is stated that this is the first occasion of any chorus having been engaged for a period of more than two years.

I think the best evidence I can offer in confirmation of my statements is, the reports of the three leading papers of this place, viz., the *Journal*, *Guardian*, and *Review*, all of which I send, trusting that they will be deemed sufficient to outweigh the unsupported opinion of one hostile penny newspaper. Were other evidence needed, we could confidently refer your readers to any of the London or other performers there present, among which will be found the not insignificant names of H. and R. Blagrove, Henry and A. and V. Nicholson, Aylward, J. A. Baker, of Birmingham, and H. Farmer, of this place, or Mr. Gill, of Leicester. Apologising for the length of this communication.

I am,
Yours truly,
WILL. ALLEN.
Hon. Sec. N. S. H. S.

Western-terrace, The Park, Nottingham,
Nov. 4, 1857.

Biographical.

MR. ROBERTS, THE AMERICAN TRAGEDIAN.—Mr. Roberts was born at Newcastle, in the state of Delaware, A.D. 1818. His father, a lawyer of some eminence, practised at Wilmington, in the same state, and gave his children a liberal education. All the sons are somewhat distinguished—the Rev. Edmund Roberts, rector of St. Peter's, Peekskill, as a good Greek scholar; Dr. Roberts, as a physician in Philadelphia; another at New York, as a chemical professor. James, the tragedian, was, with his father's full permission, regularly trained for the stage, under the best procurable tuition. He made his first bow before the people of Richmond (U.S.), in *Virginia*, in 1837, in the character of Hotspur, the impression produced by which, heightened by his personation of Damon, Jaffier, &c., soon extended to every part of the Union, and produced offers from different city managers. Mr. Roberts, however, confined himself to the provinces for a time, and when, on the 22nd February, 1847, he appeared as Richard III. at the National, in New York, the effect on the play-going public was similar only to that produced by Kean's appearance on the 16th of January, 1814, on the boards of Old Drury. Booth was generous enough to admit that "Kean's mantle had fallen on Roberts"—an opinion in which the surviving idolisers of the "great little man" concurred.

OUR SCRAP BOOK.

"CHARTERED RIGHTS."

The Charter of the East India Company preceded the production of the *Masque of Alfred*; and we are impressed with the obvious ignorance of both poet and composer of the Company's Charter, when they enunciated so forcibly and eloquently the "Charter of the land," (Britain,) and announced that "Britons never would be slaves!" Towards the close of the last century an actor of considerable repute in the Metropolis, Mr. Lee Lewis, who, in addition to his estimation as a highly-gifted comedian, excited much interest in many literary parties by occasional displays of dramatic and critical literature, in a mode which has since become very popular and attractive. "Bannister's Budget," "Collins' Brush," "Matthews at Home," with a host of others, have made that familiar which was then a novelty. Mr. L. Lewis's private connexion was such as to give him familiar intercourse with persons of influence; and, among others, a gentleman who commanded one of the East India Company's ships. This gentleman, who had been frequently delighted by Mr. Lewis' talent, expressed his conviction of the certain success of his dramatic lectures in Calcutta, &c., where anything in the shape of literary or artistic recreation was a stranger. The earnest conviction and hospitality of his friend, who placed his cabin and table at his disposal, at once determined Mr. Lewis; and, in due time, the termination of a pleasant voyage placed him at anchor in view of the city of palaces. The surprise of the friendly captain, no less than mortification at his ignorance of the fact may be imagined, at being told that no one but an official employe of the Company could set foot upon Indian soil! Mr. Lewis had the pleasure to give his performance half a dozen times, under the best circumstances a temporary arrangement of poop and quarter-deck could allow, and returned to Europe with the full conviction that he had been debarred making a fortune, while his auditory were equally certain of the prohibition of an elegant and rational entertainment. The "Four-and-Twenty" leaden

heads of Lendenhall cared little for the exclusion of science, arts, or literature, so long as their monopoly of this immense country and its 300,000,000 of inhabitants could be secured; and, that the total absence of every source of rational and social enjoyment should induce the perpetuity of vice, drunkenness, and gambling, was, to them, as little a matter of regret as surprise. Charles Dibdin, long after this illustration of English freedom (never generally known), actually prepared to transport himself and his entertainment from Leicester-square to the East, when, by mere accident, he was apprised of the real state of the matter; and many of the readers of this will recollect one of his latter productions prepared preliminary to, and entitled, "A Voyage to India." The destruction of the Alexandrian library sinks into nothing before the prohibition of scientific exploration and the exclusion of the artist so absolutely maintained by the Charter of the Honourable East India Company!—(From *Anecdotes collected by C. C.*)

"ORDERS" FOR THE THEATRE.—A good deal has been written and said on the subject of the "order" system at theatres; but possibly as fine an illustration as ever has occurred of the extent to which it has been carried, and of the positive right which certain sections of the public conceive they have acquired by prescription to an exemption from the disgusting operation of paying for admission to a theatre, has just come to our notice. A gentleman connected with the Pyne and Harrison Opera Company, now playing at the Lyceum, chanced to enter a shop in the neighbourhood, to the proprietor of which he was well known. The shopkeeper accosted him with, "Oh, sir, we hear dreadful complaints about your theatre." "Indeed! I am too sorry to hear it. What, may I ask, has been complained of?" "Why," answered the shopkeeper, with a deeply-injured air, "the scarcity of paper! It's shameful! There's no getting in at all." Our friend ventured to suggest that, after all, a certain amount of current coin of the realm would insure admission. The shopkeeper was horrified. "Pay to go in!" Such an idea had never crossed his mind! And yet the present managers of the Lyceum expect to prosper, though they will not let people in for nothing.

CURIOUS BRASS VIOLIN.—We had the other day a curious relic of antiquity exhibited to us by Mr. Frederick Gill, of East Retford, in the article of a brass violin—all brass excepting the strings, screws, and bridge, and the finger-board, which is copper. As far as its history is known, it is somewhat curious. On the 12th of April, 1782, Admiral Rodney defeated the French going to attack Jamaica, took ten ships of the line, and sent the French Admiral, the Count de Grasse, to England. It was in one of these captured vessels that this fiddle was found and was brought to England, and soon found its way into the possession of Dr. Bird, a singular character, residing at West Stockwith. At his death it was purchased by Mr. Saxby, of Retford, who kept it for some time, when it was purchased by the late Mr. John Holmes, F.S.A., also of Retford. At the sale of the books, carvings, and curiosities of this respected antiquary, on the 18th October, and eight following days, in 1841, this violin was sold amongst the last, and found its way to its present possessor. The tones it produces are remarkably sweet and sonorous, but somewhat deeper and more glassy than those produced by other instruments made in the usual manner.—*Doncaster Chronicle*.

THEATRICAL STARS IN THE FAR WEST.—An Iowa paper gives the following notice of the appearance of a star performer:—"First night of the Dancing Goat, who goes through the intricacies of the cotillon like a fellow-critter. The performance of the goat will be followed by an exhibition of the mathematical attainments of the dog Billy, a quadruped that reckons up figures like a piece of chalk, and works problems in figures with one leg tied behind him. Admission, 1s. No corn taken at the door. P.S. The free list entirely excluded, except the press and ministers of the Gospel."

THE following paragraph positively appeared in a Yorkshire paper which is now held in great repute. Our readers will be entertained with the *morceau*:—

—Church, two sermons: where preached on Easter Sunday by the Rev J—— when a full Cathedral Service was chanted by the Choir who had been under the superintendence of Mr. ——— which was a honour to him Had it been that the Rev Sir had chanted his part it would have been a great improvement to them the anthem for the evening was one of Waldens, O praise God in his holiness which was beautiful sung.

Miscellaneous.

The Mutual Life Assurance Society, 39, KING-STREET, CHEAPSIDE, LONDON. Established 1834.

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CHARLES INGALL, Actuary.

The friends of the Society, and the general public are respectfully advised that any Assurances effected within the present year, will have the advantage of one year in every Annual Bonus.

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THE LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Exhibitions, &c.

THE ROYAL POLYTECHNIC.

Mr. J. H. Pepper, F.C.S. A. 1st. C.E., will describe his DESCENT into a COAL MINE, at a Lecture entitled A SCUTTLE OF COALS from the PIT to the FIRESIDE, in which special reference will be made to the LUNDHILL COLLIERY EXPLOSION, the various forms of SAFETY LAMPS, and the general working of COAL MINES. The Lecture will be plentifully illustrated with CHEMICAL EXPERIMENTS and DISSOLVING DIAGRAMS and PICTURES, on the usual Grand Polytechnic Scale, and will commence on Thursday, the 12th instant, at 3, and be repeated every Tuesday and Thursday, at 3, and Wednesday and Friday Evening, at a quarter to 8.

THE REBELLION IN INDIA, one of the GRAND-EST SERIES of DISSOLVING VIEWS ever shown. These Views, pronounced by the "Times" and nearly all the Daily and Weekly Journals, as EXCEEDINGLY BEAUTIFUL and EFFECTIVE, are exhibited every Morning at 4.15, and every Evening at 9.30, with a highly instructive and interesting Lecture on the INDIAN MUTINY, by J. Malcolm, Esq.

Third Re-engagement of the St. George's Choir, who will give their Musical entertainment every Tuesday, Thursday, and Saturday Evening, at 8. Soloists—Mrs. Dixon, the Misses Rycroft, Garstin, and the accomplished Buffo Singer, Mr. George A. Cooper, who will introduce his popular Vocal Caricatures. Conductor, Mr. Newport.

A fine Portrait of Havelock and a New View of Lucknow are now added to the Series of Indian Views, which will be extended as fast as the pictures can be painted from the original sketches.

Musical Lecture next Monday Evening, at 8, by D. Macintosh, Esq., assisted by Mrs. Macintosh.

ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

DELHI: Scenes of the Head-quarters

of the REVOLT IN INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balaclava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE. —Lloyd, Brothers, and Co.

ADAM and EVE, by J. Van LERIEU.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free, at 60, St. Paul's churchyard.

Theatrical Announcements.

THEATRE ROYAL, ADELPHI.—

Great Attraction.—Sixth appearance this season of Madame Celeste after her severe indisposition, and who will perform every night in the celebrated drama of Green Buses.—The screaming apropos sketch, called THE Drapery Question, or, Who's for India? with Mr. Wright and Mr. Paul Bedford every night.—THIS EVENING, the popular drama of GREEN BUSHES; or, A Hundred Years Ago—in which Mr. Wright, Mr. Paul Bedford, and Madame Celeste will sustain their original characters. With a screaming apropos sketch called THE DRAPEY QUESTION; or, Who's for India; by Messrs. Wright, P. Bedford, C. Selby, Billington; Mesdames Marie Wilton, E. Arden, Mary Keeley, &c. Mr. B. Webster will shortly make his first appearance this season.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, a new comedy, in three acts, entitled AN UNEQUAL MATCH.

ROYAL PRINCESS'S THEATRE

THIS EVENING and during the week, Shakespeare's play of THE TEMPEST. Books of Shakespeare's play of the Tempest, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. C. Kean, may be had at the box-office of the theatre, price 1s. each.

ROYAL MARYLEBONE THEATRE.—

Triumphant success of Mr. and Mrs. C. Holt, the Australian tragedians, confirmed by the unanimous voice of the press.

ASTLEY'S ROYAL AMPHITHEATRE.

—Important notice.—Engagement of Mr. James Robinson, the Great Star Rider of America, from Howe and Cushing's "United States" Circus.—Mr. William Cooke announces that he has secured the services of the above gifted artist; and the wondrous feats accomplished by him are not only entirely novel, but are performed and achieved without saddle or bridle.

MR. and MRS. CHARLES DILLON

will appear every evening, until further notice, at the Theatre Royal, Dundee, and return to London to commence the dramatic season at the Royal Lyceum Theatre, on Monday, Dec. 21st.—All communications respecting engagements to be addressed to Mr. F. B. Chatterton, Secretary, Theatre Royal, Dundee.

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